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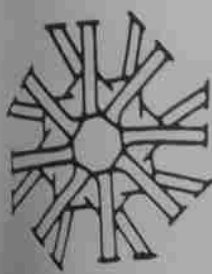
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the kenyon Collegian

Volume XCIX

Kenyon College, Gambier, Ohio, October 28, 1971

No. 4



DAVID JACOBS, New York sculptor, hopes to build a "large loving place in the middle of Rosse Hall" and expects Kenyon people to "relate physically but with restraint."

Getcher Wah Wah Out of the Closet

by John Adams

On November 10th and 11th, Kenyon will host David Jacobs, sculptor, who will present a two-day construction and demonstration of what he terms, "Wah Wah" Sound Sculpture. Mr. Jacobs who has taught at Hofstra and Cornell Universities works in New York where he is associated with Wah Chang Boxworks (whence comes the name "Wah Wah"). Wah Chang Boxworks serves as a kind of trademark or company image for the art works which Jacobs constructs with the aid of a number of students associated with the company.

THE COLLEGIAN spoke to Mr.

Boyd of the Art department, who described the up-coming exhibit as a "two-day happening". Mr. Jacobs will bring the various components of the Sound Sculpture to Kenyon and assemble them on the premises of Rosse Hall with the help of any Kenyon students interested in taking part. Basically, the sculpture is constructed of polished, aluminum geometric forms, rubber tubes and steel sound devices attached to the ends of the tubes. The entire sculpture construction is done in various combinations of these components to create rounded, inflatable

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Provost Views Coed-Coord Dilemma

by Ellen Fineberg

On Monday, October 18, Provost Bruce Haywood gave a speech entitled "Co-ordination vs Co-education" in the lounge of Dormitory II. Mr. Haywood presented his views concerning Kenyon's co-educational program from its inception to its projected conclusion.

Mr. Haywood discussed Kenyon's attitude toward its maleness over the years. In the 1950's, the school conducted a self-study which came to the conclusion that Kenyon should become the greatest all-male college in the country, regardless of cost. While Mr. Haywood served as Dean of Admissions for seven years he was required to promote the benefits of an all-male school. The Provost felt that there were not, nor are there, any valid arguments to be made for an all male education, especially where a liberal education is concerned. The audience was reminded that the United States is the only remaining nation in the world to retain all male schools for those continuing education above eighteen years of age. Therefore, Mr. Haywood was very pleased with the idea of Kenyon College becoming a co-educational

institution. Much to his dismay, he found that there were many people who were not pleased by this proposition, among whom were students, faculty, and alumni. One of the letters which the Provost received during the tense year of 1963-4 (the plan to have Kenyon become co-ed had just been published then) seemed to express the dominant attitude of those who were opposed to the plan. The alumnus stated in his letter that Kenyon man "have always had the right to have women and booze in their rooms". Evidently, the arrival of women at Kenyon would endanger such a "right". The year that the women were admitted to Kenyon a Collegian poll determined that 80% of

The Provost has "no reservations about saying that Kenyon is a better academic community" due to the presence of women.

the men were still against the idea of women at Kenyon.

The Provost felt that there were two main issues to be dealt with relating to the admission of women. First, women would have to be brought into Kenyon in sufficient numbers so that there would eventually be a balance between the two sexes. Many of the schools which have gone co-educational have admitted only small groups of women thus maintaining their male superiority. As far as Mr. Haywood is concerned, these institutions are not co-educational in the true sense of the word. The second issue was how to bring women into a male-oriented community and give them first-class citizenship. The incoming women could not be expected to accept all the Kenyon customs without question. Therefore, an environment must exist wherein these new women might decide for themselves what they wanted.



photo by Jeff Wolin

Artful Lodgers?

Never a Borrower

by Steve Stettler

From the "Lost and Found" ads in Newscope to the increasing probability that when you return from the bathroom your roommate will have locked you out to prevent losing his \$600 stereo, there are many indications that Kenyon is experiencing a lot of stealing this year. Some have suggested that the reasons may be the lack of summer employment, just part of a general craze for "jagging around thy fellow man", or even a large-scale outside operation which supplies, among other things, merchandise to used furniture stores in Mount Vernon. In any case, it seems more likely this year than ever that if you don't lock it or nail it down you may not have it tomorrow.

Officer Cass, Kenyon's head of Campus Security, says he has no evidence that there is more stealing than usual going on. Though he rejects the idea that there is a "rash of thefts" on campus, he does fear that much more has been stolen than has been reported to him. He cites money, stereos, and records as the main items that have been reported missing this year. Generally, Cass believes the campus thefts to be the work of outsiders who slip in and out of dormitories at prime times, not the work of fellow students.

Cass emphasized the "utter foolishness" of leaving an unlocked dormitory room. He says the largest contributor to stolen property is unlocked rooms. He also urges that all thefts of any import be re-

ported to Security immediately—it is very hard to track down stolen items after the thieves have had sufficient time to take them elsewhere. Cass also encourages the immediate reporting of any off-campus people in the dorms, especially on party nights. Noting that the campus switchboard can reach Security by radio at any time, he

"The Dean feels that most stealing is done by students, not outsiders, but that such students are in the great minority."

said that his men are never more than a few minutes away if needed. Although he cannot promise recoveries in all cases, Cass said that if students would comply with these requests, Security could develop a pattern in thefts and come up with some possible preventative measures.

Dean Edwards has a feeling that there is more stealing this year, but has no documentation. Having just returned from a Conference of Deans, he commented that most schools seem to be having an increased problem with thievery. He feels that most stealing is being done by students, not outsiders, but that such students are in the great minority.

Suggesting that the trend may arise from a feeling among youth that personal property, since it can be replaced, is of little meaning, he cited the rationalizations students make for "ripping off" exploitive establishments by stealing from the

Book Store, breaking into Coke machines, etc. The problem seems to him to be an attitudinal one, that respect for personal property does not seem to be in many persons' own sets of values (i.e. the number of unlocked bikes borrowed for a ride to the Fieldhouse and left there). Edwards also said he was not so naive to think this was true in every case; there definitely are many instances of "just old fashioned theft". He noted that the rate of thefts rises significantly before vacation periods—an observation worth considering.

The Dean sees the current problem with stealing as due in part to the changing atmosphere of Kenyon. "Because we were originally small and thus intimate, there existed a family nature which today is less present," he explained. While in years past it was never necessary to lock doors, now it is highly suggested. With Kenyon's growth,

"Cass believes the campus thefts to be the work of outsiders who slip in and out of dormitories at prime times."

though it still remains a relatively small school, has come the loss of that feeling of one to another. Also, students feel they can not be identified in thefts as easily now that everyone doesn't know everyone else on campus. Edwards hates to see Kenyon lose its opportunity for a relaxed living together because of this problem, and despairs

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photo by Jeff Wolin

these were only projected figures for admissions and that they were subject to fluctuations.

The Provost feels that the women's place is not defined by Kenyon tradition and that the women themselves must determine what kind of life-style they desire. He suggested a number of areas in which change might take place, including that of public ceremonies. Mr. Haywood expressed a wish to see the women create their own place, as in the case of matriculation. Co-ed dormitories were discussed among the group. The Provost said that Kenyon is theoretically capable of having co-ed dorms but that such a decision would have to be made by the students of Kenyon College collectively. In his discussion, the Provost questioned whether such a situation would be "educationally viable". It was also mentioned that the name Co-ordinate College could be dropped along with the idea

Originally, three plans were debated as possibilities for a co-educational institution here. One was to simply announce that Kenyon would become co-ed as of a certain date. Women would then be admitted with the male freshmen into that class. Another feasibility

"There are no valid arguments to be made for an all-male education, especially where a liberal education is concerned."

was to persuade a women's college to come to Kenyon (no one thought about going to a women's college). An advantage of this system would be the endowment money to be gained by the union. A prominent disadvantage was the question of the faculty at the other school and what would be done with them. Lastly, there was the notion of admitting women to Kenyon and creating an alternative to the pre-established patterns of co-ordination and co-education. The alternative would equate men and women in academics as well as in their lifestyles. This third plan won out and here we all are trying to make it a viable one.

The remainder of the discussion time was used to express ideas about

"Kenyon is the theoretically capable of having co-ed dorms but such a decision would have to be made by the students of Kenyon College collectively."

how the Kenyon women can truly equate themselves with the Kenyon men. Numerically speaking, Kenyon women will have comparable status with the men in 1973. There will be roughly 850 men and 650 women, making the total population about 1500. Mr. Haywood remarked that

of a separate school where women would reside, allowing them to become Kenyon College residents as well as Kenyon College students. Academically, women are already a part of Kenyon College because they receive their degrees from there. Other factors pertaining to the feminine identity of the Kenyon Community were entertained by the group. The Provost mentioned that the Board of Trustees was open to such suggestions for the improvement of Kenyon.

Mr. Haywood stated that he has "no reservations about saying that Kenyon is a better academic community" due to the presence of the women. Co-education, he feels, is the basic assumption that there are no differences between male and female. Kenyon must go beyond the assumption and into the practice. "The value lies in education, not in co-ordination" Mr. Haywood concluded.

Big City Blues; Small Town Downs

by Todd Gordon

Being a transfer student from Columbia University has given me a somewhat unusual vantage point from which to view life at Kenyon, especially the characteristics of the college community.

Many of the differences between Kenyon and Columbia arise not so much from size as from location. A good deal of a Columbian's social and cultural activity is naturally absorbed by New York City. The effect of this is a diffusion of students throughout the city. At Kenyon, the cultural events at the college serve to unite students, at least in certain respects.

Although there is one college dining hall at Columbia, there is no meal plan and students generally eat in private restaurants and coffee shops. Eating out every night can be enjoyable in terms of variety, but until I came to Kenyon, I never realized how much more enjoyable and socially uniting it is to eat en masse.

Relations between the college and the surrounding community in New York are rather strained because of several problems. To begin with, Columbia is a slum landlord, which creates a lot of friction. Then too, New York has an enormous crime problem, and the college's reactions are sometimes of dubious merit. Identification cards had always been necessary to receive certain student discounts on cultural events on the campus (at Kenyon, the adult and student communities are generally treated the same, which, in the case of a film for example, means free admission). Certainly the price difference between student and community at Columbia does not enhance community relations.

In addition, near Christmas time last year there was a sharp increase in crime in the dorms. There had always been a rule that I.D.'s had to be shown to get into the dorms, although it was rarely, if ever, enforced.

Curiously, the Black students had always been forced to show their I.D.'s. As a result of the increased crime and, to a lesser extent, the protests of the Black students, all students were required to show I.D.'s to get into any dorm, including their own. All guests had to be signed in and out by their hosts. All packages larger than a book, leaving the dorm, had to be signed out also.

At first, this seemed reasonable and for our own good. But I slowly began to dislike the whole procedure, first from a pragmatic, then later from a philosophical point of view. If, for example, I forgot my I.D., I would, in effect, be separated from my own property. This procedure was also damaging to the community at large, connoting a lack of trust in an already difficult situation.

Life in the Gambier community is considerably less hectic than in New York. But more importantly, it is both amiable and livable in a way in which a city college community could never be.

Tiptoe thru the Tulips

If you weren't here for Middle Path Day and you didn't quite make it to the Trestle Clean-up, you now have a third chance to improve Gambier. This Saturday, October 30, all students are asked to help plant 1,000 tulip bulbs around Gund Commons and the three Women's Dorms. The bulbs, the gift of Mrs. James Grudier of Gambier, will bloom next spring in a wide variety of colors, if, that is, we can get them planted. The bulbs, tools, refreshments and advice will be available from 9 a.m. to 2 p.m. in the area between the Commons and McBride.

Scribble de hobble

by Rick Lesaar

A LETTER TO THE FACULTY.

The Catalogue of Kenyon College reads, in part: "One unit of credit must be earned in at least seven of the nine guided elective areas." However, in January, this and several other matters of academic policy will come before you, the faculty, for review and possible change. Specifically, it has been suggested that the regulation quoted above be revised in such a manner that will merely require each student to earn one unit of credit in three of the four divisions rather than in seven of the nine areas of study. The "3 out of 4" program has wide support both among the students and the administration. In fact, the Registrar and his staff, either considering such a revision to be a fait accompli or desiring to play a greater role in the formulation of academic regulations, has repeatedly advised students to plan their four-year programs on the basis of "3 out of 4". Yet clearly, this matter can not be decided merely on the basis of the majority will or even the precedent of unsanctioned advice.

You must discover the reason behind the "7 out of 9" formulation and then determine if it is still applicable to the work we are about. I suggest that that reason lies at the very foundation of this college; in the essence of that much-abused term, "liberalism". Generally defined, liberalism is an "absence of narrowness," and when applied to education, an absence of narrowness in the understanding of man. The very names of the divisions point to this; ARTS, or the expressions of the feelings of men (art, drama, music); HUMANITIES, or those studies which reveal the essence and limits of our humanness (classics, English, modern language, philosophy, religion); NATURAL SCIENCES, or the study of the physical and psychological context of man (biology, chemistry, mathematics, physics, psychology); SOCIAL SCIENCES, or the study of the interaction of men (economics, history, political science).

The number of men who have been able to acquire a truly comprehensive understanding of man and the world he moves in has been small indeed--and yet, they have been the very ones who have moved us further toward an excellence we are always pointing for. But can anyone ever hope to acquire such learning with only secularized or limited knowledge; with a narrow understanding? I think not. Nor do I think that to aim at such a noble goal as self-understanding is beyond the abilities of this college. Assuredly only a very few ever hit the target of this understanding, but equally certain is it that the rewards they will bestow will more than repay the work of all.

Why then would it ever be preferable to foster a schizophrenic understanding; a knowledge of single expression, a single set of human qualities, a fragment of our context, a single mode of interaction?

My words lack the eloquence of those of the Provost, whose interest in this matter is opposed to mine, and my arguments lack the polish of his--but my conviction is certainly as deep and my concern as real. Therefore I ask you to retain--to strongly affirm--the program of "7 out of 9."

Mission Imperative Lecture of the Apes

by Adam Gilbert
and Esther Safford

The Victorian Age set up a duality between brute animal and sapient man, man differentiating himself from the lower animals because of beliefs in good and bad. The man who has done the most to shatter these conceptions has been author Robert Ardrey. Best known for his works *African Genesis* and *The Territorial Imperative*, Ardrey contends that man is much closer to the lower animals than previously thought. Because we hold on to these Victorian beliefs, "we are losing access to the lessons we most desperately need." Controversial to say the least, Mr. Ardrey will be speaking at Kenyon on November 3.

Robert Ardrey is a native of Chicago and attended the University of Chicago where he studied the natural and social sciences. Ardrey met Thornton Wilder and under his tutelage began creative writing. For the next twenty years, he lived in New York and California, devoting himself to plays, novels and films. In 1937 Ardrey was awarded a Guggenheim Fellowship. In 1940 he received the Sidney Howard Memorial Award for his play *Thunder Rock* and in 1961 the Theresa Helburn Award for his play *Shadow of Heroes*. Then his interest in the sciences was reawakened by the new discoveries concerning human evolution. In 1961 the first of his works concerning the evolutionary nature of man, *African Genesis*, was published. Then Ardrey transferred his interests almost exclusively to the scientific field of evolutionary behavior and began research for his next book, *The Territorial Imper-*



ROBERT ARDREY, controversial author and anthropologist

ative. His third book, *The Social Contract* was published in the fall of 1970.

The topic of Mr. Ardrey's lecture is entitled "The Biology of Behavior." Professor Yow, chairman of the Lectureships Committee anticipates that Ardrey will talk about his conception of the relation of man to the lower animals. Ardrey will probably argue that it is man's weapon-making capacity that differentiates himself from other animals. It is man's aggressive behavior patterns, in which weapons become crucial, that make a man a man.

Kenyon's interest in Ardrey goes back six or seven years. Using *African Genesis* in biology and

economics seminars, students were excited by what he was saying and enjoyed Ardrey's literary style. Says Professor Yow, "Most anthropology books are dry reading the type you read before bed for they put you to sleep. Ardrey's book you didn't want to put down."

Kenyon has tried to have Ardrey come before but due to geographical reasons (Ardrey now lives in Italy) and financial matters, it was impossible. So it is with much enthusiasm that the Lectureships Committee presents Robert Ardrey to speak in Rosse Hall, November 3 at eight p.m.

Paradise Regained

Kenyon's library has accumulated, over the past couple of years, almost 400 new books of modern poetry and the collection will continue to grow over the next few years. The Caleb Brooks Smith Memorial Fund, was started two years ago in memory of the 1951 alumnus. The library now has complete holdings for poets such as Robert Lowell, Gary Snyder, Adrienne Rich, Pablo Neruda, Rainer Marie Rilke, Salvatore Quasimodo, Yevyushenko, and many more including numerous anthologies of modern verse, both in English and translation.

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Letters to the Editors

To the Editors:

The decision of the Film Society to show "Freaks", categorizing it as a "monster movie", is an inexcusable breach of language. "Freaks" is a "monstrous" movie only in the way it ridicules those less fortunate individuals born deformed or retarded. The deformed of the cast act as "Uncle Tom's", playing a role society gave them, conforming to their prejudices.

In the book *Black Boy*, there is an elevator operator who allows people to subject him to physical cruelty so that he can make a quarter. Human dignity is sublimated by the conditioning of society; the elevator boy realized that he is worth no more than a "kick in the butt".

Freaks. That's just what the deformed and retarded are in the eyes of society. The movie of that name does no more than to encourage sick prejudices preserving the status quo.

It is not too late for the Film Society to remove "Freaks" from this weekend's schedule. We sincerely hope that they will recognize the movie's social costs and perhaps at some future date show it as a movie concerning man's inhumanity to man.

Sincerely,

Michael Mara, '73

To the Editors:

Allow me to express my extreme sorrow over your growing up, but as you say, it happens to the best of us. I am sorry, speaking strictly as a friend, to see two such young innocents as yourselves learn the hard way that you can't expect people to do what they say they will, or even what they claim they are doing. Perhaps you were taken in by all that talk about "The Committed Generation", or perhaps you thought that you could escape the dead-weights and the other unfortunates of our world by coming to a college that tries to select people that do

what they say they will, or that perform as members of groups. But girls, you must understand that all the Admissions department can do is to judge by what people said. Now if someone said they worked on your paper, you might in some cases be rather taken aback, right? Well, that's the way it is in High School. . . the same way it is here, (only it was less pathetic then).

Some people, a small minority do what has to be done, if they can, and the rest of the people who said that they'd help, or do something, or get something in, or taken care of. . . don't. It's as simple as that. Along those lines, I can only point out that you have made another grave error. You must realize two more things. First, you mustn't be led into believing that your organization is the only one on Campus suffering from this malaise--go to any committee meeting, board meeting, council meeting, any meeting. Second, you say that it terrifies you to think of how this sort of thing will manifest itself in the real world. Honestly now, isn't it because of this problem that the real world already is terrifying?

Sincerely,

John D. Weiner, '74



The Kenyon Collegian

A Journal of Student Opinion

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Jeff Beck Back Fearless Flashes

by Leslie Fradkin

Jeff Beck Group "Rough and Ready" (Epic KE 30973)
It's been two years since the last record from him. And now he's back. I couldn't be happier. Jeff Beck has a new group and they're unbelievable! No more ego trips. No more two man shows. And no more funk. Just a solid collection of tunes (all Beck originals—he really can write!)—hardly perfect, but I don't care.

The music is so fresh and happy, inspired but well executed. All of the group's efforts seem to be directed towards achieving a balance of all instruments. Members include Beck on Lead Guitar, Clive Chaman on Bass, Cozy Powell on Drums, Bob Tench (Vocals) and the amazing Max Middleton on piano. Beck still retains a blues feeling in his sound but he sacrifices speed and mechanical precision for musicianship. It's about time.

I could always excuse his crankiness before because he can play some of the most bizarre guitar solos in rock. He has quite a fertile imagination. And he demonstrates a keen ability to overdub many other guitars over one another—something Clapton and Page still can't seem to master. He takes his men through some great tunes—sometimes sounding like Chicago without horns, sometimes sounding like nothing I've ever heard before. But always sounding like Jeff Beck.

Titles include "Got the Feeling", "Jody", "New Ways/Train Train", "I've Been Used", "Raynes Park Blues", "Situation", and "Short Business". "Raynes Park" is not a blues at all but some outer space explanation of oriental sounds. And lest I not forget, Uncle Max makes

critique

Nicky Hopkins look bad. Of course, some people will disagree but all I'll reply is: find me anyone else who is as versatile and I'll give you Max. So, it's safe to buy this. I give it a 95.

Other consumer news:

J. GEILS BAND "The Morning After" (Atlantic)

Nothing new here just the same stuff. I like "So Sharp" and "Floyd's Hotel". They haven't changed a bit but I'm sure no one minds. Great.

POCO "From the Inside" (Epic)
Slowed down stuff and very introspective. They have mellowed. I'm not so sure I like that. Recommended cuts: "Hoe Down" and "Bad Weather"

CRABBY APPLETON

"Rotten to the Core" (Elektra)
Love it. They're one of the most neglected groups around. Check them out. Happy stuff. "Snake In The Mornin'" and "Lucy" are fine.

NEW RIDERS OF THE PURPLE



SAGE (Columbia)

Some won't care for Marmaduke's vocals. But if you liked AMERICAN BEAUTY (and who didn't?), you shouldn't have too much trouble getting into this.

BYRDS "Byrdmaniax" (Columbia)

I am a registered certified Byrd freak so that's that. This is all a bit confusing and there isn't enough of McGuinn A transition.

GRATEFUL DEAD

(Warner Bros.)
A must for everyone's collection. Live, 2-LP's. It's about time they recorded "Not Fade Away".

Sticky Fingers

Continued from page one

at the apparent reluctance of students to do anything about the situation.

Many schools, from Harvard to nearby Mount Union, are being forced to secure mens' dormitories at night. Michigan State will not allow any visitors on campus without a proper pass. Dean Edwards says he hates to think of the day when Kenyon will be forced into such measures. He concluded by commenting that he realized Kenyon was no different from many other schools in its theft problems,

You Are... What you Eat

by Rob Murphy

For the pleasure and palate of any and all home-baked bread buffs, sesame and sunflower seed savorers, raisin relishers, and honey hysterics, the first gallery of good organic grumbles in Gambier has opened; namely, the Natural Foods Store.

ordinate College Council, who along with their approval granted a loan of \$100 to cover the initial costs. A room in Crutwell House was provided and with the help of David Train and many others, the necessities for operating a store were set up.



Photo by Leslie Rodnan

Founded, organized, and operated by two sophomores, Lucy Brown and Aileen Natrella, the Store's main purpose is to be a "supplement to Saga". After approaching Dean Crozier, who supported the idea, they proposed it to the Co-

The food is ordered from a wholesale distributor in Akron, and to cut down on immense delivery fees, the girls do it themselves. Because of a near sell-out on the opening day of the store last week, they had to make the run the next day.

Presently, Aileen and Lucy, the former supervising the foods and the latter organizing everything, are looking for refrigerators to increase their variety of stocks with ice cream, yogurt, and other cold goods. They would appreciate all suggestions, not to mention anyone who would be willing to make a drive up to Akron sometime. They emphasized the fact that the prices are very low, even compared to other natural food stores. The hours of the store are 2:00-4:00 and 8:00-10:00 p.m. on Mondays, Wednesdays, and Fridays, 2:00-4:00 on Saturdays, and 1:00-5:00 and 8:00-10:00 p.m. on Sundays. Weekend specialty is home-made bread.

Lunatic Ravings

by Gerry Chalpin

With this issue, the COLLEGIAN is publishing its first column of a confirmed, passive cynic: a column written for no other reason than the vicarious enjoyment of its self-indulgent, conceited writer. Because this goal is nothing more than an exercise in egoism, the column will not be written with an intention of pleasing either the COLLEGIAN's co-editors (or is it coed-editors?) or its readers. Indeed the success of this endeavor may best be measured by the amount of abuse which it generates toward its writer, who is hoping (in his own perverse way) to infuriate everyone in Gambier at least once (or once again) during the remainder of this academic year.

Lest the last sentence in the preceding paragraph be misunderstood, let me quickly state that I seek no physical immolations, but only an intellectual conflagration here on our self-proclaimed magic hilllock. For it is my contention that the possibility of such an intellectual fire is precluded in large measure by two tendencies to which Kenyon is prone. Yet, I cannot claim that these two tendencies can be overcome or, if they can be overcome, that it would be desirable to do so.

The first tendency is to be a school devoted not to the "academic life," as some people claim, but rather to be a primer for institutions granting graduate or professional degrees. This tendency is shown most clearly in that the utility of the A.B. from Kenyon is most often defined in terms of the quality (or lack of quality) of the graduate or professional school which one attends after receiving the Kenyon degree. I would have no complaint about the difference between what people claim is Kenyon's purpose and what Kenyon's purpose seems to be if this difference did not lead, at least in part, to an annoying consequence.

This consequence is Kenyon's propensity to have many of what might be called "Gambier existential crises." These "crises" form the second tendency which prevents the development of a pervasive intellectual atmosphere in Gambier, and are the result of that awareness and understanding of life which comes from an attempt to study life in an isolated, detached manner. This condition was best described by a friend who is a successful student politico when he said, "I wasn't lost until I got here. Before I came, I was really well-adjusted, but now I just don't know." To my own knowledge, this attitude and feeling is fairly prevalent among all upperclassmen and is particularly true of sophomores. Unfortunately, the practical consequence of this attitude is an unwillingness and partial inability to engage in intellectual study and discussion. When one is confronted with the question "Why am I here and what will I have to show for it?" things are difficult enough. However, when one considers the true costs of being here (nearly \$50,000 over four years), the question becomes staggering and the immediate result is very likely consternation and an inability and unwillingness to pursue that which is intellectual.

The failure to pursue completely that which is intellectual is, I suspect, not all that bad in the final analysis. For the prospect of a Kenyon committed solely to a rational, intellectualized life is not very appealing and such a life could only be undertaken by a very few students. For the vast majority of us, the Kenyon experience is in no small part a time for the maturation of all parts of our selves and cannot simply be defined in terms of a desire for an intellectualized academic discipline. If a liberal education is to have any utility for us other than and in addition to being a stepping-stone to further education and degrees, then it must be realized that the better part of a liberal education is the ascension to a degree of maturity. It is time that Kenyon realizes this and comes to understand that the "existential crises" which we suffer are also a part of our education, that part which leads to a higher degree of maturity. The time has come to deemphasize the Kenyon stress on the academic life and reemphasize the College's concern for students in ways other than the academic. If the process of maturation is at all based on learning from one's mistakes, then the College must admit that the Kenyon experience consists, in part, of the opportunity for a time of planned irresponsibility and that the function served by the college is not simply an academic one.

HAPPY TRAILS

by Jim Kallstrom and Jim Wright

In the past few weeks it has struck these reporters that when a professor appears at a fraternity party or in the coffee shop he has been besieged by students who would love to talk with him. This seems somewhat strange in a small college where the rapport between students and professors is supposed to be open and constant. Believing that this is not necessarily an antiquated concept that has been left in the college catalogue by an oversight, we have tried to come to a grasp of the situation in an effort to establish a more perfect community and ensure domestic tranquility in the four years of residence. Certainly it seems that when professors are overheard to believe that the students of Kenyon still have maid service and that they should have no trouble in handling their course loads there is a certain communication lag. Therefore, in the interest of furthering that rapport which is the essence of the Kenyon experience, we propose an exchange program for professors to enhance the understanding of the student's life and give a more unified perspective of the college community.

Undoubtedly, there are benefits to being a student, as the professor might view our position. The scholar comfortably nestled in his Leonard Hall double has no worries of mortgages. Indeed, some students are on a larger allowance than some instructors. But this is only an apparent inequity. We shall set up a program that will yield a more empathetic position: one where the professors will live as students, under undergraduate pressures, and seek their own paradigms of the liberal arts experience.

All teachers will be put through an extensive two day reorientation program. During this time they will be encouraged to make friends and to believe that the others in the program are wonderful people. Together they will be instructed as to the best places to avoid work and to find the conversation that will develop them as people. They will become aware of the pleasures, of pizza, pinball, television, comic books, Zap comic books, and 3.2 beer. Places on campus will take on a new identity, e. g., the trestle, television rooms, and the shops.

After orientation the faculty will have to move into their new niches around the hill. Due to the behaviorist coup in the lottery bidding, no one will be rooming with the people that they met and liked during orientation. An abnormal psychology experiment

is being carried out in the Leonard Skinner boxes, so all the rooming lists have been switched around. Although the roommate preference sheet says "love the Rolling Stones", the assigned roomie thinks that anyone after Chopin is decadent. The new roomie may be wrong in his ideas about music, but it is not wise to challenge him, as he is often out in the hallway practicing the arts of the Samurai. Naturally, all married faculty members will be separated, with loved ones being transported to New York, Boston, and Painesville. Professors with marital troubles will be exempted from the separation requirement: spouses will live together in small dormitory rooms and see each other in all classes, proving how breaking up is hard to do in a small community.

Since they are at the beginning of their four years in residence, the recycled students will not receive the courses they are interested in, nor the professors they choose. For example, scientists will be required by understanding and broadening advisors to take Sanskrit and unprovable theories of the Old Testament. Theologians will take economics, artists-symbolic logic, political scientists-drama and behavioral psychology. But this is all for the good, right? They may not enjoy the subjects greatly but there will be one whole year of course which will broaden them and challenge their horizons.

The first week of the new horizon goes by uneventfully, with recidivist visits to the coffee shop and late night hearts games. The second week everyone is assigned 400 pages of reading for the class they least enjoy, to be followed by a twenty page paper of original research on the significance of the semicolon in the later works of Henry James. Needless to say, there are few Cliff notes for such a project, so the harried hirsutes will become acquainted with the varieties of caffeine that Gambier has to offer and the varieties of prose styles that result from that dabbling. This would not be so bad in itself, but in an effort to simulate the true-to-life circumstances of a student each professor has been injected with heavy doses of mono, strep throat, dysentery, and measles—all of which complete their incubation period just as the work load is pressing.

The variables are endless and we tender this proposal as but a first step to an expanding awareness of the beauty of college as an integrated communal experience.

Portrait of the Artist Durer in Retrospect

by Brian Redman

Last Friday in the Biology Auditorium, Dr. Clifton Olds of the University of Michigan presented a lecture entitled "Albrecht Durer as an Immortal." This year marks the five-hundredth anniversary of Durer's birth and many shows and lectures are being given all over the world to commemorate the achievements of this great master. Durer is an important figure in the transition of Northern Europe from the ideals of the medieval period to those of the Renaissance. Born in Nuremberg, he made two trips to Venice in his life and there acquired the love of rationalism and humanism so characteristic of the Renaissance. Although his iconography remained medieval, his treatment of subject matter clearly revealed very humanistic influences. His popularity was such in his own lifetime that his paintings, engravings and wood cuts were known throughout Europe and because of this he came to be regarded as a truly heroic figure.

Durer's Quest for Immortality

Dr. Olds' talk dealt with one of the reasons for this acclaim--Durer's quest for immortality for his soul and for art. Dr. Olds used the artist's famous engraving of "Knight, Death and Devil" as an example which summarizes Durer's quest. The engraving shows a heroic knight advancing resolutely against the ghastly presences of Death and the Devil who seek to bar the way. The desire for immortality is shown first by the fact that the work is

an engraving of which hundreds could be produced and passed on to posterity thereby assuring the artist's fame. On the other hand, an individual painting, if destroyed, is lost forever. Durer's major works are primarily engravings or wood cuts. The second reason deals with the attainment of immortality through devotion to Christianity. For this interpretation, the knight becomes the symbol of a Christian soul which will triumph over death and evil by its firm devotion. The last reason, Dr. Olds pointed out, was the achievement of immortality through the portrayal of an ideal form. Durer has given his knight a sense of classic dignity which will withstand the ravages of time or any other harmful forces with which his two grotesque enemies confront him.

Christ-like Self Portrait

In no other place is Durer's self-esteem so completely revealed as in his self-portraits. They portray the face of a very serious, brooding introspective man, well-aware of the transitory nature of life. They appear in various casual poses until the self-portrait of 1500. Here he portrays himself in a Christ-like manner, staring full face out of the canvas with his long hair, beard, and very intense expression. At this point, Dr. Olds posed a rhetorical question, "Did Durer equate himself with Christ?" It was a late medieval idea that a man should pattern his life after Christ to be a good Christian. God was the source of all creative power and Durer re-

cognized his creative abilities and sought to show them piously as a Christ-figure. In this manner, he could achieve immortality through his talent and ideas.

Durer was also interested in the idea of achieving immortality through the perfection of geometric forms. This perfection had to be attained in order to transcend the baseness of the temporal world. Many of his works were geometrical designs done in order to achieve the regular harmony of perfection. In his engraving of "A dam and Eve Before the Fall", the figures are shown with ideal bodies as in classical Greek statuary which evokes a feeling for the higher order Durer sought to attain in his art.

However, there are indications that Durer felt that he might fail in his quest for immortality. His engraving of "Melancholia I" which portrays a melancholy winged figure surrounded by common things, all of which symbolize the transitory, shows the disillusionment of the artist who can only achieve perfection with geometry. Only God can know true perfection.

Durer and Luther

A further example of his disillusionment was his involvement with Luther. The Lutherans taught that salvation was possible only through faith, not works. Although he was a friend of Luther, it is not known whether Durer actually became a Lutheran. He did do an engraving of The Last Supper which does not show the traditional bread and wine, representing the body and blood of Christ. This would be in agreement with Lutheran doctrines.

His last great work, "Four Holy Men" (Peter, Mark, John and Paul) is very pessimistic. The inscriptions at the bottom warn against the abuses of power and condemn both Catholic and Protestant fanatics alike. This hardly seems appropriate for a man who had spent his life building up worldly monuments for immortality, but we will never know what he actually believed at his death. Dr. Olds gave a fitting conclusion, reciting Durer's epitaph, "Whatever was mortal of Albrecht Durer lies below this tomb."

Wah Wah Art Show

Continued from page one

forms that produce sound and is planned for its aural, as well as, visual appeal.

Assisting Mr. Jacobs in the demonstration will be Steven Hendrickson (Kenyon '71) also known as "Ohio Bloomfield" who was apprenticed to Jacobs in a junior year G. L. C. A. art program in New York. Most of all, David Jacobs wants to meet students, to talk about and discuss the various aspects of the Sound Sculpture.



section which are featured on his records. No matter in his solo set, he displays a musical sensitivity which even transcends and surpasses anything he's done in the studio. He will be at Colburn Hall at 8 p.m. and at Grendel's Lair at 11 p.m. As Rolling Stone magazine once commented: "You owe it to yourself to see him. You'll be pleasantly surprised."

Monkey Lair

by Leslie Fradkin

A lot of folks don't know the real Mike Nesmith. Many associate him with his stint with the Monkees but don't realize that he has developed into an extraordinarily good country-western singer and songwriter. He records for RCA Victor and to date has released 3 albums of his own music with the First National Band: "Magnetic South", "Loose Salute", and "Nevada Fighter".

To be sure, Nesmith has enjoyed some Top 40 success since his departure from the Monkees (he wrote "Different Drum" recorded by Linda Ronstadt and the Stone Poneys) but it is his latest releases which display his very versatile talents. He has developed a distinctive guitar picking style and his voice has a friendly Texas twang. RCA tells us that he is a "cowboy for today's America." This is no hype (something unusual for RCA).

He'll be appearing solo tomorrow, Friday, without the distinctive pedal steel and rhythm

That Which Is Me Muted Majority

by Barbara Lee

Seattle Times

March 31, 1914

COLORED WOMAN IS HANGED

Muskogee, Okla., Mar. 31-Marie Scott, a negro woman, was taken from the Wagoner County jail early today and hanged to a telephone pole... Marie Scott was charged with driving a knife into the heart of Lemuel Peace, a youthful white man who, in the company of other young white men, had gone to the negro quarter of Wagoner last Saturday night.

Chicago Times

October 10, 1924

DOUBT BLUDGEONED NEGRO WAS ACCOSTER OF GIRLS

It appeared yesterday that the wrong negro may have been killed by a mob here Wednesday night in the Jewish "Ghetto" section on West 1st Street. Two girls who had been accosted by a colored man while standing on a sidewalk there yesterday viewed the body of William Bell, the man victim, and said that they could not be sure Bell was the man who approached them.

New York Times

January 13, 1935

MOB SUPERCEDES COURT RULING; KILLS NEGRO WON APPEAL

Franklinton, La., Jan. 11-A mob superseded the Supreme Court of Louisiana here today, entering the Washington parish jail and shooting a death a Negro whose conviction for murder was reversed Monday by the Louisiana Supreme Court on grounds that his trial was unfair.

Since their total emancipation from slavery in 1865, members of the Negro middle class had sought to assimilate themselves into white American society. This middle class later formed the nucleus of what was known as the 'talented tenth' of the Negro race. Because integration and acceptance by white society of this middle class were the purposes behind the writings of members of the talented tenth, their writings were tempered toward persuasion of white folks--they tried not to make more hostile an already hostile white audience. According to Robert Bone in *The Negro Novel in America*, "...the early Negro novel was an instrument of protest--an appeal for justice. The middle-class novelist tried to arouse a passion for justice in whites... Members of the black middle class openly held the Negro masses in contempt. They felt the color line to be unjust because it didn't respect class distinctions." (Bone, pp. 9-29) They cited white atrocities against blacks and appealed for justice, but how many members of this 'talented tenth' had ever been beaten or threatened to be lynched? How many of their children had been rat-bitten? The talented tenth exploited blacks. Oh, this black middle class could regard the black masses as contemptible and unconcerned; but it had to use the horrid experiences of these masses to accomplish its ends. Nine-tenths of American blacks lived in fear and insecurity--not only in the South, but in the North as well (illustrated in Newspaper excerpts listed above). Left unexpressed was the utter anguish of nine tenths of the black populace.

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Sunday: Concert Hall, Classical-Wendy Lindner

9-12

Blue Monday
Dave Erickson

Fearless' Record Review
Leslie Fradkin

Bob Claster Show

Andy's Brilliant Show
Andy Brilliant

Steve Beres' Show

12-2 am

John Grosvenor Show

The Midnight Creep
of Roger Carpenter

Candy's Blues
Candy Stark

Steve Thompson
Show

WKCO also has seven new DJ's who will be scheduled in the near future. Further, the station will shortly commence new and miraculous weekend programming.



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Patterson Presents Sophocles Antigone Premieres Tonight

by William E. McCulloh,
Professor of Classics

Of all the kinds of European drama regularly performed in English, Greek Tragedy is the most difficult. Aside from production problems possibly occult to the layman, the paramount difficulties are three: the translation, the chorus, and the speeches. The Kenyon College Drama Club's production of Antigone has overcome two of these three more successfully than any other production of a Greek tragedy I have seen. The third is beyond the power of any but a poet-dramatist-translator to surmount.

H.D.F. Kitto's translation is the work of an excellent scholar; among scholars he is one of the better stylists. But Sophocles was not a commendably literate Hellenist. He was the Vergil or Shakespeare of Greek, the author in whom a nascent literary language (the verse dialogue of Attic Greek) reached effervescence. Where to find his pungent, acrid innovation in English

translations of Sophocles? Only in the brilliantly, appallingly iconoclastic *Women of Trachis* by Ezra Pound.

But Kitto has one unusual virtue: he attempts to suggest some of the original rhythms of the choral songs. This feature of his translation has been splendidly realized in the spare, appealing musical settings of Paul Schwartz. The chorus sings,

critique

speaks, moves, and dances with a fresh, disciplined simplicity which rightly avoids the impossible attempt at an archaeological restoration of the "original style." Mitzi Van Runkle, Anita Burt, James Patterson, and the men of the chorus have done well in their respective contributions to the choral success.

The same eschewal of archaeology is seen in Pegi Goodman's fine costumes and in the excellent set

designed by Dan Parr. The diagonal thrust of the set and its off-center relief sculpture enable a freer blocking and involvement of chorus with actors than would be possible, it seems to me, with the symmetrical classical stage. The set therefore helps toward the solution of the last of the major problems, the tendency of the action of a Greek tragedy to congeal into oratorical friezes.

But chief credit for this solution of course goes to James Patterson and his cast. My review is based on last Tuesday night's dress rehearsal, and during that rehearsal I missed the final quantum of controlled fury, exaltation, and dismay which I hope may emerge in the performances. In addition, at isolated points I missed the surge on crucial lines, or the right inflection of an awkward statement. But the speech and movement of all the leading actors were elaborated with remarkable intelligence and care, especially in view of the intermittently problematic translation. Both Lisa Myers as Antigone and David Jaffe as Creon were quite outstanding, despite several almost impossibly difficult speeches. A successful production of a Greek tragedy is a rare event. All those who helped bring this event to pass in the Hill Theater should share in the kleos.

Reviewing the play along with Professor McCulloh is Julie Miller, junior classics major and a member of the Drama Club. Miss Miller was not involved with the production of this particular play.

Sing in me Muse, and tell of what I saw at Tuesday night's dress rehearsal of Antigone. And let me break a tradition, let me found a new race of "COLLEGIAN" critics who look for the good in what they see, who would praise excellence rather than fuss over unimportant mistakes. Do I disappoint the cynics of Kenyon when I proclaim that I witnessed a graceful and compelling production of Sophocles' great drama? If so, I apologize.

Antigone is a play about heroic individualism, and divine laws vs. the temporal laws of men. Lisa Myers plays a magnificent Antigone who follows the moral obligation to bury her brother, regardless of the king's decree. Antigone is a grand human for she will not betray her moral duty, and this makes her a character who does not demand human pity. She is above it. When Creon discovers that she buried her



LISA MYERS, the first recipient of the Joanne Woodward Ingenue Award for her appearance in *The Tiger* last fall, and David Jaffe, senior drama major, star in *Antigone*. Photo by Carolyn Smith.

brother, Antigone is scared, and I feared I would pity her, but Miss Myers does not lose Antigone's dignity. When Creon decrees her death she is proud to die for what she knew was right—how else could she live with herself? In her final scene Mr. Patterson has her moving to the audience and to each member of the chorus, hands outstretched. Is she asking for pity? No, she asks that people understand that she is dying for, "keeping a law that is holy".

Antigone's moral certainty is quite a contrast to Creon's insecurity. David Jaffe gives a perfect and thorough portrayal of the typical tyrant. He is object to criticism, suspicious, is quickly angered, does not respect the wisdom of women and youth. He shields himself with the pretexts of "good order" and "obedience to law", which cause his doom. Creon commits hubris, a crime worse than murder, by refusing to bury the dead, saying "It is wanton folly to respect the dead". He has no understanding of a higher order of things as has Antigone, and so he is made insecure by her high sense of moral duty. When his universe of order is threatened he must therefore kill her to end his insecurity. Mr. Jaffe shows Creon's angry confusion. We pity him because he is a stupid man and brings on his own doom.

Two characters definitely worth mentioning were the messengers, played by Bob Slasser and John Gilliss. Both had outstanding voices. Jane Herschoff was a strong Ismene, the practical girl of the real or Creon's world, as opposed to Antigone, girl of a heroic world.

Topper Pennington, as Haemon, was the human love that Antigone had to sacrifice in order to satisfy her moral obligations. He was a wonderful youth, jolted from a romantic life to reality, by his father's ill-judgment. David Doeppkin, as the seer, Tiresias, is superb. He was another being of certainty, a threat to Creon's order. I liked the fact that he was taller than everyone else, re-emphasizing the fact that he could see above other men.

Scary, loud commentators, with piercing eyes, are the members of the Chorus. They are old nobles who shirk responsibility. In keeping a safe position they have no moral position, and therefore give no judgement. They are basically wishywashty and stand by the king. Although they seem to realize that Antigone is morally right, they condemn her because Creon does. It is tragic that Antigone's laws are higher than those of the citizens—she is great in a world of petty men. The choreographed movement by Mr. Patterson and the dancing by Mrs. Van Runkle is most interesting and a graceful addition, flowing with the choral odes.

Many people worked very hard on this production. The designer of set and lights was Mr. Daniel O. Parr. Costumes were designed by Pegi Goodman, execution headed by Jeannie Patton. The set is colossal figuratively and literally, another Parthian masterpiece. How formidable the palace looks and how heavy seem the doors. The color coordination of Miss Goodman's costumes with the lights and set, produces an effect of foreboding doom, which is enhanced by drum and melancholy flute music, composed by Dr. Paul Schwartz. Technically, I thought the best scene of the play was the end of Antigone's final speech. If I remember correctly, the stage was fairly dark but for a spotlight, and Lisa's shadow was clearly depicted on the floor as she flung her arms to the gods. The Greeks called the dead who inhabit Hades, the shades, and to me, Lisa's shadow signified that Antigone was already dead and a shade. And so she embraces death in which she will rejoin her beloved family.

I went to the play as objectively as possible, but of course, with preconceived notions about the characters. My conceptions were satisfied. I saw Antigone the way I had pictured it; for to me, Antigone is a play of great ideas—high eternal law vs. a king's temporal law. Mr. Patterson succeeded in showing these most important ideas.

Goblin Goodies in Rosse

Halloween Horror

by Scott Univer

Phantom of the Opera

(8:00 Friday: 10:00 Saturday)

This is the original silent version of this spectacular classic horror film. It stars Lon Chaney as the Phantom and Mary Philbin as the prima donna of the Paris Opera. Includes the famous unmasking scene as well as the fall of the huge chandelier of the Opera House. It is undoubtedly one of the greatest films of the genre. Chaney's performance and make-up have not been equaled, let alone surpassed, in the many re-makes. Live piano accompaniment will be provided for both performances. (the film was directed by Rupert Julian)

Freaks
(8:00 Saturday: 10:00 Sunday)

This film is certainly the most gruesome, and perhaps one of the half dozen best horror films made in the history of the cinema. It was withdrawn shortly after it was made in 1932, and wasn't re-released until thirty years later.

Cleopatra, a beautiful circus trapeze artist, plots to marry and then dispose of Hans, a midget, to gain his fortune. When Hans and his fellow freaks learn of her plan, they take revenge by hideously disfiguring her.

The producers of this film searched for circuses all over Europe to collect grotesquely deformed side-show freaks for actors. The effect is incredibly powerful. Do not see this film if you only have a tenuous attachment to reality or your dinner. (directed by Todd Browning)

King Kong

(10:00 Friday: 8:00 Sunday)

Yes, this is the original version with Robert Armstrong, Bruce Cabot, and Fay Wray. An expedition to a jungle island discovers the misunderstood monster and brings him to New York to put him on display. But capitalism loses out to fate and simian affection.

Academy Award winning special effects created a skyscraper climber out of a six inch puppet, a fifteen foot tall, specially constructed gorilla head (operated by three men inside), and a similarly scaled hand. (directed by Merian C. Cooper)



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Booters Bow Out

by Richard Clarke

The Kenyon soccer team had its slim chances of a post-season tournament bid erased by the Wooster Scots, who scored a close 2-1 decision over the Lords in the home finale for the '71 season. It was the final game at Falkenstein for seniors David Barclay, Bruce Mavee, Preston Lentz, Mike Blume, Keith Tanaka and Ted Smith; the final contest for the Lords, now 5-3-1, is Saturday at Wittenberg.

Wooster scored first, late in the first period on a shot from about 15 yards out into the upper right hand corner of the net beyond the grasp of Kenyon goalie Andy Wellenbach. The entire second half was a combination of consistent Kenyon pressure, outshooting the Scots 10-7, and sporadic Wooster break-aways. However, it was the Scots who scored again, midway into the last frame, to give them a 2-0 edge. In the final quarter Wooster was guilty of a number of pushing penalties, and the last one finally cost them. On the penalty kick, Dave Barclay booted the ball in front of the goal and in the midst of a clutter of bodies, center half-back Keith Tanaka scored his first goal of the season with a shot into the lower right hand corner of the net. This gave Kenyon momentum but the poised Scots withstood the pressure until time finally ran out on the Lords.

TO RECAP: Following a 2-0 win over Muskingum, the Lords journeyed to Delaware for a big clash with the Ohio Wesleyan Bishops. The Lords, coming up with what Coach Zak described as "their best effort of the season," managed to hold the undefeated Bishops to a standstill for three periods. However, in the fourth frame, a Wesleyan player booted the ball from 20 yards out, which then hit the inside corner of the post and ricocheted into the opposite corner of the net--just beyond the outstretched hands of netminder Andy Wellenbach. The Bishops defense then stymied the Lords for the rest of the game to win.

The Lords best scoring threats came in the second half, when Doug London took a lead pass from Ted Smith and had a breakaway until a Wesleyan player caught him from behind; and twice when the Bishop goalie was out of the nets. Defensively, Bob Zoller and Bruce

Mavee played extremely well; each kicking the ball out while it was in the crease and Wellenbach was out of position. Andy played a fine game in goal--coming up with 16 saves.

Last Saturday, in a rather uninspired game by both teams, Stu Peck broke up a scoreless duel with a goal with only 4 minutes remaining in the game to give the Lords a 1-0 win over Cedarville. The Lords established dominance in the game about 10 minutes into the second half, keeping most of the action at midfield and in the Cedarville end of the field, but missed

several scoring opportunities. However, with time running out Kenyon broke the scoreless duel when Dave Newell passed to Peck in the middle of the goal mouth, and Stu, unperturbed by a mass of falling bodies in the crease, punched the ball in the goal for the game's only score. Defensively, Eric Mueller and Mike Blume played excellent games; Blume especially, as he headed the ball out of play when Jeff Hymes was out of goal. Jeff Hymes in his first start in two weeks, played well in goal--twice coming out to repel 1-on-1 rushes by the Cedarville lineman.

Luckless Lords to Play Oberlin

by Richard Clarke

The Kenyon football team has had a lot of luck this season--all of it bad. Saturday, they suffered their third one-point loss of the season 13-12 to the Wooster Fighting Scots. The battered Lords--two touchdown underdogs prior to the contest came back from an early deficit and held a surprising 12-10 lead at the half. It was the outstanding pinpoint passing of Dan Handel, who passed for 151 yards in the first half which was largely responsible for the Lords' edge at the intermission.

Following a first quarter Wooster TD, Kenyon scored on a one yard run by Joe Szmania, set up by two long completions from Handel to wingback Tom Samstag. However, the extra point kick was blocked. Wooster then added a 25 yard field goal by soccer-style kicker Bob Macoritti for a 10-6 lead. The Lords got their second score on a superbly engineered 64 yard drive against the clock. Again, it was the passing combination of Handel and Samstag, which set up another one yard run by Szmania with only 39 seconds left in the half. On the two point conversion, the Lords had a pass to Samstag batted down at the last second, and it remained 12-10.

The second half, played under a steady rain, developed into a defensive standoff. The Wooster defense, led by All-Conference line-backer Tom Drivos broke through the Kenyon pass blocking to dump Handel for numerous losses. Then on a crucial third down play in

the 4th quarter, detected for a facemask penalty which gave the Scots a first down on the Lord 28. Wooster, as they had all day, relied on a crunching ground game to move the ball into field goal range. Stymied by an unrelenting Kenyon defense at the Lord 2, the Scots had to go for the field goal. Macoritti, kicked the ball high to the left, but with his left-footed soccer approach, the ball hooked back and just dropped over the goal post for the decisive field goal with 3:26 left. The Wooster defense then shut off the Lord offense to foil the upset bid--sending Kenyon down to its fifth defeat of the season. They are now 1-5 overall and 0-4 in conference play. Despite the loss, it was a great effort by a Lord squad, severely depleted by injuries. The makeshift defense did an outstanding job of controlling the Scots most of the game and the offensive line gave Handel great pass protection in the first half.

Defensively, the standouts were defensive cornerback Charlie Contrada, who made numerous tackles on Wooster runners, cornerback Alan Crace, making his first start at safety, and cornerback Tom Oakley, whose third interception of the year killed one Scot scoring threat in the third quarter. Offensively, Samstag had another big day pass catching--nabbing 8 for 114 yards and gave Wooster defenders fits all day. He missed one sure TD when a Handel bomb hit a beaten Wooster defender on the helmet with time running out in the first half.

A week earlier at Baldwin-Wallace's new polyturf stadium nothing went right for the Lords, who were shellacked 47-0 by a Yellow Jacket team, which head coach Phil Morse described as "the best team he had faced in his five years at Kenyon." The game was closed for the first quarter as the Kenyon defense twice halted B-W drives and the Yellow Jackets had to settle for field goals. However, the key play came in the second quarter when defensive back Dave Coad picked off one of his three interceptions of the day and returned it 56 yards for a touchdown to set the B-W machine in motion. The Kenyon defense played well, but was methodically worn down by a crunching ground attack and an effective passing game. It was actually inevitable because the defensive unit was on the field most of the day because of the offense's inability to move against the stubborn B-W defense.

OVER THE HILL

by Jim Lucas and Carl Mueller

Portrait of the Dealer as a Young Man

And from the other side of the fence, Liberation News Service reports the story of a home town boy who made good. This individual began at the University of Minnesota as a Fraternity man, a jock, and a Republican. He even had a crew-cut; but in his junior year, he "turned on to grass." This opened his eyes, etc. and he eventually quit oceanography and working in a Mafia-owned bar. One thing led to another, and eventually, when he developed a distaste for violence, he quit the Mafia and went into the drug business. Now he acts as a middle-man, buying from the acid labs and the smugglers and selling to the street dealers. Business is good, he earns 50,000 tax free dollars a year and can afford to retain an assistant who is paid \$200 a week plus all the dope he can consume. There are drawbacks, he spends \$8,000 a year on lawyers and on one occasion he jumped \$25,000 bail. But it is still a living.

Unsafe at Any Speed

There's free marijuana in Austin, Minnesota. Austin police reported that nine one-and-a-half ounce bags of marijuana were found on public and private property since last weekend.

All the bags bore notes saying "Compliments of your local pusher." The police claimed the dope was of poor quality.

Be Martially Prepared

British Boy Scouts have been gaining publicity lately for their hand-book's instructions on self-defense. To repel an attacker, scouts were told: 1. Thrust two fingers up his nose; 2. Kneel him in the groin; 3. Scrape a heel down his shin; 4. Stamp on his toes.

Scouting in Britain, as in the U. S., is open to all little darlings of at least eleven years of age.

Paper No Sacred COW

The Wooster Printing and Litho Company, printers of the College of Wooster "Voice", refused to print the paper until a line was removed from the Banner head. The one line quote said: "The COW is like a whore, you pay it and it screws you." The printers refusal was based on the grounds that if he should print that line, he would be harassed over the telephone by the College administration. The paper eventually went to print. The most recent edition carried a new antidote on the banner head, "Voice! Published for the Students of COW, (a Voiceless University)."

Look, Om, No Karma

On various college campuses in Ohio, the nearest being Ohio State, the Students International Meditation Society is sponsoring a seven day course in the art of meditation. Transcendental Meditation is described as providing a "very profound rest" which enables the meditator to perform action more dynamically. In addition, physiological changes have been proven to exist during meditation, including: a decrease in the work load of the heart by 25 per cent, a decrease in the body metabolism rate to a lower level than while sleeping, and a marked reduction in blood pressure.

UN Thants Hippies

Some figures reported by the United Nations Narcotics Division show that in the year 1969, 1800 tons of cannabis were seized. During the 1950-59 period, the average yearly seizure was a mere 387 tons of marijuana annually. It's a crying shame isn't it?

Ben Her

Two Ashland College co-eds were injured in the college's annual chariot race. It seems that two of the girls who were pulling the kappa Sigma Fraternity chariot tripped and were then run over by the chariot. The girls were rushed to the hospital for treatment of knee and ankle injuries and shock.

Betas Retain Football Title

by Richard Clarke

With all the drama expected of a championship game, the Betas came from behind to defeat the A. D.'s 40-39 in a defensive battle for the intramural football championship. The two teams had gotten to the final by winning their divisional playoff--the Betas coming from behind to withstand a determined upset bid by the Dekes and the A.D.'s simply outclassing the ALO's.

Before slightly less than a capacity crowd at McBride Field, the Betas never lost their poise as they rallied from a two TD deficit at half to nail down their second straight I. M. title. However, they had to withstand 4 TD bombs from A.D. QB Henry Wickham to wide receiver Pete Conroy. Behind all the way, the Betas struck without warn-

ing late in the game. Jim Smith, behind superb blocking, broke a kick-off return all the way and then Bill Kozy stepped in front of an A.D. receiver and picked off his second interception of the day, and just before he was about to be downed, lateraled to Smith who raced the rest of the way for the TD. On the ensuing conversion try, "Fast Eddie" Moran, who threw three TD passes of his own during the game, rolled around left end for the decisive point which provided the Betas with their margin of victory. It was the Betas ability to score the conversions and the A.D.'s inability to do likewise which was an important factor in the game's outcome. So the Betas have done it again, and until next year--"Eat your hearts out A.D.'s."

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